

RECORD RESEARCH

the magazine of record statistics and information

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AJAX

VAN DYKE

ARTO

SILVERTONE

BELL

RESONA

BLACK SWAN

QRS

CLOVER

HERWIN

CROWN

GREY GULL

DANDY

DOMINO

EVERYBODY

FEDERAL

GLOBE

VOL. 1, NO. 3

JUNE 1955

EUBIE BLAKE

It is now known that Eubie Blake made appearances at the 'Rhythmodik' and 'Melodee' piano roll companies (back in the early twenties) to record various selections. Some of his Melodee output were:

S2949 Home Again Blues
S2985 Wang Wang Blues
S3003 Ten Little Fingers and Ten Little Toes

4371 Memphis Blues

It may be that the preceding rolls were listed under other artistx names. Comments from anyone having the above rolls would be welcome.

Just arrived: Mr. Frank Gillis of N.Y. adds the following roll to the above roll-ography. Of interest is the information that Blake also recorded for the Duo-Art company.

Duo-Art 10091 Played by Ubie(sic) Blake
Negro Spirituals: Go Down Moses; I'm A Rolling; Nobody Knows the Trouble I See, Lord; I Got Shoes... This medley was listed as a 'Song-Roll'

WILLIAM TYERS

Although the above composer has been credited with the compositions of 'Maori' and 'Admiration'; perhaps his most successful musical innovation (as one may think today) would be 'Panama'. Its melodic lines have been performed by many musical organizations and is generally accepted today as a jazz standard. One of the earliest recordings of this classic was issued on a 'sixty five note' piano roll (catalogue #79005) about 1911... It was described as a 'characteristic Novelty' and the copyright belong to publisher Leo Feist. Accordingly, the roll instructed its player performer, (the foot pumpin' devil) to adjust the tempo to a moderato 80 speed. Curiously enough another composition 'Panama Rag' composed by one C. Seymour had been listed in an Aeolian Roll supplement. This apparently was earlier than Tyers 'Panama'. Details about its melodic construction would be most enlightening.

JAMES P. JOHNSON

Mr. John H. Baker of Columbus Ohio adds the following items to the James P. Johnson roll-ography... See April issue.

QRS	TITLE	COMPOSER CREDIT
1673	Cry Baby Blues	(George W. Myers (Sam Lewis (Word (Joe Young Roll)

JAMES P. JOHNSON (con'td)

2202	Don't Mess With Me	Word Roll
3705	Sugar	(Pinkard Word Roll (Alexander
101000	Eccentricity	(James P. Johnson) H.P.
US 44377	Backwater Blues	

Mr. Baker mentions that although the above reeds played by 'Cal Welch' it may possibly be James P.

HERSAL THOMAS

Three rolls entitled 'Underworld Blues; 'Caldonia Blues'; 'Leaving Me Daddy Is Hard To Do' were cut about 8/24 by the above artist for the obscure 'Kimball' roll company of Chicago Ill. 'Master'-Hersal Thomas, as he was called, was 16 at the time..... Hersal can be heard on Okeh records as a solo artist and as an accompaniment for his sister, Hociel Thomas.

WILL VODERY

An interesting composition 'Carolina Fox Trot'-new society dance-one step., or turkey trot was cut about 10/8/14 by the Standard Music Roll Co. of Orange, N.J. on their 'Electra' label (catalogue No. 80671). No individual artist was credited for the performance. Vodery was an important musical organizer and band leader in New York and perhaps was best known for his exemplary work in organizing pit bands for the early Lew Leslie productions...

STEVE J. LEWIS

As many may know, Mr. Lewis was the pianist with the Armand J. Piron Orchestra of New Orleans who recorded for Victor, Columbia and Okeh... It is indeed a rare treat to know that Steve Lewis, during Piron's stay in New York, visited the Q.R.S. studio to record the following roll:

QRS	TITLE	COMPOSERS
2699	Mamma's Gone Good-bye	Bocage-Piron
	'Word Roll'	

WANTED: Information about rolls cut by Edythe Baker, Bill Hegamin, Mike Bernard, Adrian Rollini, Cliff Jackson, Tony Jackson? and Clarence Williams.

REGAL 3230 thru 3329 - The Modern REGAL catalogue
Compiled by Tony Rotante and Dan Mahony

This list copied for the information and guidance of all researchers from a compilation by Rotante & Mahony is offered as a rough draft of what it is hoped will one day be a complete, definitive, and categorical listing of this entire label, about which, at present, all too little is known.

The labels of 3322 and 3328, which have been examined by the compilers prior to typing this list, give the information: Regal Records, Linden, New Jersey. 3322 is gold on black, while 3328 is gold on green. Both discs smacked of Columbia in that the matrix number impression is in Columbia type and the discs bear the typical laminated finish. 3328, in addition, has the new Columbia dull-finish label paint. This is not to say, however, that these sides are Columbia recordings. More work will be first necessary to uncover the genesis of these sides. Suffice it to say now, however, that these matrix numbers fit into no known Columbia series.

From Tony Rotante notes: "Begun in Oct 1949 by Dave and Julian Braun of Deluxe and Freddy Mendelssohn who sold out his interest in Regent to Savoy to start a new firm "Merit", 40 masters out for Merit will be turned over to Regal. First sides were by Buddy Stewart - - D.B. 10/7/49 p6 & BB." Tony also opines that this series "probably follows Deluxe label". A few of these sides have been reissued on the modern Okeh label. Where these data are known, appropriate entries have been made in the present list...

3230	994 1030	Paul Gayten	You Don't Know
3231	AM1025-5A AM1029-2A	James 'BLAZER BOY' LOCKS with THE DRIFTERS	Dr. Daddy - O Blazer Boy Blues Mistreated Blues
✓ 3232	AM1056 AM1058	DENNIS McMILLON, Blues with Guitar	Poor Little Angel Girl Goin' Back Home Jump and Shout Never Missed My Baby
3233	AM1015A AM1016-3	ERLINE HARRIS with Johnson Bros. Combo	Confused Fishtails My Rough And Ready Man Cuttin' Out
3234	1069 1074	PAUL GAYTEN	I'll Get Along Somehow-Part 1 Okeh 6919 I'll Get Along Somehow-Part 2 - -
3235	1064-3 1077-1	ANNIE LAURIE	Cherry Tree The Game Of Broken Hearts Darling I Beeped Then I Shoulda Bopped
3236		LARRY DARNELL, vocal	N O Woman Blues Baby Lovin Blues For You My Love Lost My Baby
3237	1096 1095	THE MAGICHORDS	Everybody Got Together Felix The Cat Dynaflow
3238	1097 1094	BLAZER BOY	Mean Old World Mays Haze Slow Rock
3239	1026-1 1028-1	LARRY DARNELL, vocal	Movin' In Something Within Me
3240	1085 1078	TEDDY BRANNON & HIS ORCH.	Cook's Toer You Shouldn't Blue and Disgusted
3241	1103 1105	Wild Bill Moore	Baby What's New Christmas In Heaven Okeh 6849 A Letter To Santa
3242		BETTI MAYS & HER SWINGTET	She Don't Want Me No More Please Don't Leave Me Now Baritone Shuffle
3243	1110 1111	THE KEYS OF HEAVEN	T- Town Blues I'm Still In Love With You Hard Lovin' Mama (Anytime)
3244	1020 1022	PAUL GAYTEN ORCH	Rag Mop You Got Me Cryin' Again I Got A Mind To Ramble
3245	1073 1068	ANNIE LAURIE	Midnight Blues Jesus Hit Like An Atom Bomb What Are They Doin In Heaven
3246	R1071 R1063	BILL COOK, Disc Jockey	Savior Don't Pass Me By I Will To Know Bellboy Boogie
3247	1117	WVNI	Broadway's On Fire I've Been A Bad Boy Sausage Rock
3248	1120 1121	DOC SAUSAGE & HIS MAD LADS	I Woke Up One Morning Paper Wooden Daddy
3249	1123 1125	Ernie FIELDS' ORCH, Vocal	
3250	1125 1140	Chorus by T. Cole	
3251	1139 1141	CHUBBY NEWSOM & HER HIP SHAKERS	
3252	1142 1160	DOC SAUSAGE & HIS MAD LADS	
3253	1158 1183	ALBERTA HUNTER, vocal	
3254	1184 1186	MELODY ECHOES	
3255	1185 1196	PAUL GAYTEN TRIO, with Broadway Bill	
3256	1195 1143	DOC SAUSAGE & HIS MAD LADS	
✓ 3257	1144	DENNIS McMILLON	

3258	R1203	PAUL GAYTEN & ANNIE LAURIE	I'll Never Be Free
3259		MEMPHIS MINNIE, vocal	You Ought To Know
3260	1156	LARRY DARNELL, Vocal	Kidman Blues
3261	1155		Why Did I Make You Cry
3261	1221	THE HARMONY KINGS	Pack Your Bags And Go
3262	1219		God Bless The Child
3262	1186	LARRY DARNELL, Vocal	There Must Be A Heaven Somewhere
3263	1206		The Same Jesus
3263	1222	MINNIE HENDERSON with	I Love You So
3264	1223	The Harmony Kings	Why Do I Love You
3264	1232	JIMMIE 'BLAZER BOY' LOCKS	God Answers Prayers
3265	1212 - ;749	FLOYD TAYLOR & HIS BAND	Hallelujah Train
3266	1213 - ;750	TEDDY BRANNON	They Say
3267		VANITA SMYTHE	Adorable One
3268	1137	CHUBBY NEWSOME	Loch Lomond
3269	1138		Barbecue
3270	1225	ROOSEVELT 'HONEYDRIPPER'	Mix'n With Dixon
3270	1229	SYKES, Vocal	Don Newcomb Really Throws That Ball
3271	1290	SAMMY COTTON	I Want My Baby Back
3271	1287		Lonesome For You
3271	1262	LITTLE DAVID	Poor Dog
3272	1263		Better Find A Job
3272	1285	BLIND WILLIE	Rock It
3273	1286		Blues 'n' Boogie
3273	1204A	PAUL GAYTEN & ANNIE LAURIE	Cool Playin' Mama
3274	1205	ANNIE LAURIE	Heartful Of Pain
3274	1320	LARRY DARNELL, Vocal	Shackles Round My Body
3275	1300	PAUL GAYTEN	You're Gonna Weep & Moan
3276		Alberta HUNTER	It's My Desire
3277		PIG N' WHISTLE RED	Hide Me In Thy Bosom
3278	1154	LARRY DARNELL, Vocal	I Ain't Gonna Let You In
3279	1301	HARMONY KINGS	I Need Your Love
3280		BLIND WILLIE	You're My Kind Of Baby
3281	1330	PAUL GAYTEN & HIS ORCH.	I Love My Baby
3282	1329		My Last Goodbye
3283	1333		Camel Walk
3283	1334		The Man I Love Is Gone
3284	1119	DOC SAUSAGE & HIS MAD LADS	Reckless Blues
3284	1122		Love Changin' Blues
3285	1323	SAMMY COTTON	Talkin' To You Mama
3285	1322		My Baby Don't Love Me
3286	(no details)	ROOSEVELT 'HONEYDRIPPER' SYKES	Sundown
3287	1224		The Lord Is My Shepherd
3287	1226	LITTLE MR. MIDNIGHT	Leanin' On Jesus
3288	1343		How About You
3288	1342	VANITA SMYTHE, Vocal	River Jordan
3289	1248	with Inst. Acc	Ooh La La
3290/94	1251	KITTY STEVENSON with	Goodnight Irene
3295	B8031	TODD RHODES	Gold Ain't Everything
3295	B8032		Suzette
3296	(no details)	JOHN LEE HOOKER	Door Mat Blues
3297	1369 -1		Poor Men's Blues
3297	1368 -2	THE COLEMANS	You've Been Mistreatin' Me
3298	1380 -3	LARRY DARNELL, Vocal	It's So Hard
3299	1381 -1		Drivin' Wheel
3300	(no details)	ANNIE LAURIE	West Helena Blues
3301	R1362		Four O'Clock Blues
3301	R1363	THE JUBILATORS	Got A Brand New Baby
3302	1377		Until I Fell For You
3302	1378	PAUL GAYTEN	You Got Me Cryin' Again
3303	1393		It Ain't Right
3303	1392	MILTON LARKIN & HIS XRAYS	It couldn't Be True
			Miss Eloise
			Boogie Chillen #2
			I Don't Mind Being All Alone
			You Know I Love You Baby
			Oh, Babel
			It's Going To Be A Blue Christmas
			Just One More Chance
			New That You've Gone
			Mother Called My Name
			Seek And Ye Shall Find
			I'm So Crazy For Love
			If You've Got The Money Honey I've Got The Time
			Best Friend Blues
			Tennessee Waltz

REGAL (continued)

3304	1401	JOHN LEE HOOKER	Never Satisfied
	1400	-	Notoriety Woman
3305	1327	ERNIE BOYD	I Gotta Find My Baby
	1326	-	Why Don't You Get Wise Baby
3306	1227	ROOSEVELT 'HONEYDRIPPER'	Mail Box Blues
	1228	SYKES, Vocal	Wintertime Blues
3307	1405	BANKS BROTHERS	Every Day
	1402	-	Nothing Between
3308	1385	THE COLEMANS	I Ain't Got Nobody
	1387	-	If You Should Need Me
3309	1409	SAVANNAH CHURCHILL with	Once There Lived A Fool
	1410	The Striders	When You Come Back To Me
3310	1299	LARRY DARNELL, Vocal	Don't Go Don't Go
	1382	-	That Old Feeling
3311		CAB CALLOWAY & HIS ORCH.	Shotgun Boogie
		-	One For My Baby
3312	1426	PAUL GAYTEN & HIS ORCH	Yeah Yeah Yeah
	1427	-	Each Time
3313	1408	SAVANNAH CHURCHILL	And So I Cry
	1411	-	Wedding Bells Are Breaking Up
3314	RL230	JIMMY 'BLAZER BOY' LOCKS	Bad Luck Blues
	RL231	-	Someday Darling
3315	1413	LARRY DARNELL, Vocal	Nobody Cares, Nobody Knows
	1412	-	Why Did You Say Goodbye
3316	1379	THE JUBILATORS	I've Got Heaven On My Mind
	1376	-	Get On The Road To Glory
3317	(no details)		Mad Money Blues
3318	1442	BILL JOHNSON & HIS ORCH.	I'd Give The World To Know
	1440	-	Where's The Money Honey
3319	1434	Chubby NEWSOM with HOWARD	Little Fat Woman With The Coconut Head
	1435	BIGGS' ORCH.	
3320	(no details)		Frosty Morning
3321	1418	CAB CALLOWAY & HIS ORCH	Que Pasa Chica
	1416	-	Stop Trying To Make A Fool Of Me
3322	RL462-F	TITUS TURNER, Vocal-	Let's Forget The Whole Thing
	RL463-F	Instr.	Buck Fever
3323	1461	FRED JACKSON ORCH.	Sentimental Blues
	1460	-	Green Onion Top
3324	1501	ROOSEVELT 'HONEYDRIPPER'	Wonderin' Blues
	1502	SYKES, Vocal	
3325	(no details)		Marcheta
3326	1525	BILLY FORD ORCH	Pretty Eyed Baby
	1524	JOAN SHAW with BILLY FORD ORCH.	Orphan Boy Blues
3327	1513	SUNNYLAND SLIM	When I Was Young
	1514	-	Do You Love Me, Baby
3328	RL414	LARRY DARNELL-MARY LOU GREENE, Vocal	
		with Instr Acc	
	1415	LARRY DARNELL, vocal with Instr Acc.	Sad And Lonesome
3329		PAUL GAYTEN	Baby I'm Alone
		-	Little Girl, Little Girl

BLUES AND RHYTHM
E. C. Ferman of RCA-Victor sends the complete details for the two Dr. Clayton's Buddy sessions of the 'Sunnyland Slim' discography which appeared in Issue One.

Albert Luandrew(vo); William Broonzy(gu); Judge Riley(d)
John Davis(p); Ransom Knowling (st.b.)

Chicago; Dec 10, 1947
D7-VB-2362 "Farewell, Little Girl" Vi 20-3235B
2363 "Broke and Hungry" - - 3085A
2364 "Illinois Central" - - 2733A
2365 "Nappy Head Woman" - - 2954B

Chicago; Dec 31, 1947
D7-VB-2390 "Across The Hall Blues" Vi 20-3085B
2391 "Walking With The Blues" - - 3235A
2392 "Sweet Lucy Blues" - - 2733B
2393 "Now Whiskey Blues" - - 2954A

by Tony Rotante
Jacques Morgantini of France called attention to the J.O.B. titles which were added last issue and adds two more sides to the Tempo-Tone listing with personnel:

Sunnyland Slim & His Sunnyland Boys: Sunnyland Slim(p & vo); Muddy Watters(gu); Little Walter(har); unk.dms

TT 1002A "Blue Baby" Tempo-Tone T 1002
TT 1002B "I Want My Baby" - - -

- both sides credited to Little Walter -
Jacques further states that on ARISTOCRAT 1305, CHES 1514, 'I Can't Be Satisfied', 'Looking For My Baby' neither Sunnyland Slim nor Little Walter is present. The sides are by Muddy Waters (vo with g)....

Derek Celler of 'Discophile' rounds out the 'Dirty Red' session by supplying the master numbers for 'Hotel Boogie' as (4016) and for 'You Done Me Wrong' (4018). Both sides are vocal with piano and guitar. Still no inkling of the identity of this gentleman.

THE LEGENDARY RECORDINGS
OF
BESSIE SMITH

LK

One of the most fascinating revelations of our generation would be the discovery of new recorded material by the great Bessie Smith, blues singer supreme. The present prolific reissue program of Miss Smith's recordings has given the world much of her recorded repertoire. Any new or unissued recordings would only add to Bessie's popularity. It would also give her public more aural documentation of her significant vocalizations.

Over the years there has been sporadic reports of obscure Bessie Smith recording sessions other than the Columbia & Okeh dates. Recently there has been a report of a mysterious Bessie Smith recording session for Paramount Records....however no waxing has been found to substantiate this interesting information.--Vocal similarities between one Cleo Gibson of Okeh Records and Bessie has some of our cult suggesting that Bessie was the ghost behind the Gibson name. -- Another circulating 'Smith' story has it that a 'St. Louis Bessie' on Vocalion was none other than the 'Bessie'-----An interesting recollection by the venerable Clarence Williams is most enlightening. Mr. Williams remarked that Bessie's first record was 'I Wish I Could Shimmie Like My Sister Kate' with a musical accompaniment consisting of Miley, Bechet, Irvis, Williams. According to Williams this side was one of Bessie's greatest vocals. However it didn't meet with the approval of the record company due to the fact that Bessie's style was considered unorthodox. Williams was hazy on the identity of the rejecting record company. Clarence indicated that he gave the reject master to Bessie.

Record Research has come up with another 'Smith' recording adventure, this one coming via the 'Chicago Defender' press.....
February 12, 1921

* NEW STAR *
* One of the greatest of all 'Blues' *
* singers Miss Bessie Smith, who is *
* at present making records with the *
* aid of 6 jazz musicians for the *
* Emerson Record Company. The first *
* release will be made about March 10*
* Bessie Smith is a native of Chatta-*
* nooga Tenn.. *
* ***** *
* ***** *
* ***** *

This was indeed an early news mention about Bessie Smith's recordings. In fact it was two years before Bessie launched her successful career with the Columbia studios which apparently issued Bessie's first-known recordings. Examination of a complete block of Emerson Records issued during February and March of 1921 do not indicate any records by Bessie Smith. An unexpected occurrence seems to have prevented Miss Smith from making Emerson her premier recording company. If Bessie's records were prolifically issued by Emerson there may have been quite a different story over at Columbia as far as their.. race record.. policy was concerned. Bessie was an institution at Columbia. Her absence from Columbia records would probably have changed the entire 'Race' pattern of this company. The saga behind the Bessie Smith Emerson deal is unknown. Its clarification would indeed be a boon to jazz history.

Collectors are requested to examine all records by Blues artists appearing on such labels as Medallion, Davega, Oriole, Symphonola, Regal, and early 20000 Paramount. These labels at certain periods used Emerson matrices often employing-- pseudonyms to cloak the identity of an Emerson recording artist... Perhaps this was Bessie's Emerson recording fate.....

THE END

RECORD RESEARCH

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Edisonia

Few, if any, readers of this magazine will be safely able to claim that they don't have a record manufactured by U.S. Records somewhere in their files. If they collect any contemporary or pre war music at all, they probably have at least one U.S. product, even if they don't recognize it.

It is believed that U.S. Records first began manufacturing around 1939 in New York City. The boss of the outfit, described in an article on "Phonograph Records" in FORTUNE, September, 1939 as "vigorous" was Eli Oberstein formerly an official at Victor, who was, according to the same article, "backed by a mysterious "Boston financier".

Among the labels in the U.S. Records setup were Varsity, Royale, Elite, (Hits by so-and-so), Inco, Top Hat, Hit, John Ryan, Philharmonic (sold through Firestone stores) and Musette children records. Oberstein may have entered the classical field with a series of inexpensive, moderate quality classical records under the label 'Music Lover's Chest of Records' yet masters do not verify this. He did issue 10 & 12 inch Royale 'Red Seal'.

U.S. Records continued in business 'til about 1943, undergoing various name changes along the way. They were known at different periods as Elite Record Mfr's., Classic Record Co., and probably a few others that are not known at the time of writing. The Musette Records were distributed through Musette Publishers, of Steinway Hall, New York City.

Oberstein revived his outfit as the Wright Record Company about 1948, with a pressing plant in Meriden, Conn. This writer once tried exploring the factory but advanced no further than a front office receptionist who was not very receptive to his request to tour the plant. It is remembered, that with the exception of a voice haranguing some unknown person or persons, the press-room appeared deserted.

The recordings, sold mainly through the department stores at 39 cents each, were musically mediocre and of execrably poor quality materials. This company probably drew from the same pool of

housewife labor that worked in the pressing room when Sonora Records used it some years before.

Oberstein made use of many Sonora masters for his revived Varsity Records. Examples in point are the orchestral renditions of D'Artega, and a square dance group under Ed Durlacher. A copy of a Royale "12th St. Rag by the Varsity Ragtime Band is exactly like Pee Wee Hunt's Capitol recording of about the same period. (ca.1949)

Wright made the following labels: Varsity, Royale, Hit & Meriden. Under contract with Columbia, they made Harmony records, consisting of re-releases of old Columbia-Brunswick masters, by such recording stars as Bing Crosby, Johnny Mercer, Artie Shaw, 'Butterbeans' and 'Susie', Phil Harris and others. These were made from Columbia laminates, since Columbia must have viewed Wrights shellacs with a very jaundiced eye. In some cases Columbia laminates were used for Varsity Records. The Harmony label reissue policy was obviously a flop because it apparently didn't last long.

The last known of Oberstein was that he had moved to New Jersey in 1950 and was still making inexpensive long-&-extended play records under the Royale label. A report has it that he merged his facilities with those of Continental Records, who made the 'Remington' popular & classical microgrooves from old continental and Musicraft(?) masters. The resulting combo was the Record Corporation of America, of Union City, New Jersey who make Royale, Allegro-Elite and Remington. Presently discontinued, but still available, are 'Plymouth' and 'Pontiac' LP's, made from domestic and European masters. All are of rather inferior quality, being noisy and poor in tone.

* ATTENTION:
* THE FIRST ISSUE OF RECORD RESEARCH *
* is now out of print and no longer available *
* A reprint is contemplated for the future and will be announced when ready. *
* We would like to thank our readers for *
* their interest. *

What would influence your decision if you had to choose between the A and B side of a record? Would you judge the Aside on the best musical interpretation or the commercial potentiality of the disc?

On the surface this may not seem like a major problem; yet this has been an important matter of concern to our top record judges. One major company executive has recently received a number of complaints from customers who have accused him of everything short of blasphemy because he had the "audacity" (as they put it) to place the B on the side which had become immensely popular.

Many companies avoid this problem by omitting the A and B from the label. They claim that this creates better public relations and reduces petty grievances.

One of the first to have such a policy was Columbia. Only on a few of their 1939 "35000 series" can one find the letters A and B.

Some companies employ devices to conceal the A and B sides of their discs.

Brunswick, who kept their grading system a secret when issuing their late 3000, 4000 and early 5000 series, placed a line under the catalogue number to indicate the B side of the record. A catalogue number, where the line was not visible, indicated that the side was graded as A.

Melotone had a similar policy in their issues.

Edison Records masked the A and B under the letters R and L. R(A) signified right and L(B) indicated left.

RCA Victor inaugurated its A and B lettering system in 1909. Records of this company reveal that even when two top flight artists, or when one top and one lesser artist had records coupled, the commercial (or popular) tune of the day was given the preferred letter A.

The Plaza (Banner, Domino, Regal etc.) group of labels had a similar setup.

The BD&M (Triangle, Puritan etc.) also used the system pioneered by Victor where emphasis was placed on the tune.

The Cameo group (Lincoln, Romeo, Variety) did not use any grading system; Neither did Clarion, Phantasia Concert Record and a host of others.

In analyzing the histories of the record companies we find that with very little exception, the commercial side has been given emphasis on the platters. Our modern discs reveal little if any change from the A and B grading systems of the pioneering years of phonograph records. Phenomenons have occurred when B sides of the 20's and 30's have been reissued under the A. The jazz classic Musk(r)at Ramble, unpopular and a B when first released, has been revived gaining prominence under letter A.

In review, we find that records are judged by the popularity of the tune, not the artistic endeavors of the artist. Only the re-education of the public can bring about any change.

THE END

*****THE JAZZ-O-HARMONISTS -discography
collective instrumentation.. 2 tp, tb,
2 or 3 reeds, bj, p, tu and/or bs.

late 1923

8932B Snake Hips	Ed 51157
8933B Funny Feet	Ed 51161

8955C The Cat's Whiskers	Ed 51168
8956C Long Lost Mamma	Ed 51165

8978B I Ain't Nader Had Nobody Crazy Over Me	Ed 51171
---	----------

9118C I've Got The Yes We Have No Banana Blues	Ed 51229
---	----------

9167C Darktown Reveille	Ed 51247
9168B Salt Your Sugar	Ed 51247

9359A If I Stay Away Too Long From Carolina	Ed 51303
--	----------

9360B I'm Goin' South	Ed 51302
-----------------------	----------

***** many of the above appear
on Edison blue amberol cylinder (late
4000 series).....

Sung By Mary Stafford and Her Jazz Band (comedienne and Jazz Band)

Tp: Major; Tb; Granstaff; Cl: Ben Whittet; v: Joe Breen; S: Nelson Kincaid; p: Charlie Johnson; dms: George Stafford

- ca. Jan 5, 1921
- 79628-3 (AV) Royal Garden Blues - fox trot- (Blues-Jazz Band) (clarence Williams and Spencer Williams) Co A3365
- 79629-1 (AV) Crazy Blues- fox trot- Blues (Bradford) Co A3365
- ca. Apr. 7, 1921
- 79775-2 (CP) I'm Gonna Jazz My Way Right Thru Paradise(Skidmore and Walker) Co A3390
- 79776-2,3(CP) Down Where They Play The Blues-Blues- (Pinkard) Co A3390
- ca. May 7, 1921
- 79826-2 (BP) If You Don't Want Me Send Me To My Ma (Smith) Co A3418
- 79827-2 (BP) Strut Miss Lizzie (Creamer and Layton) Co A3418
- ca. May 25, 1921
- 79857-* (BP) Wild Weeping Blues (Williams and Pinkard) Co A3426
- 79858-3 (BP) I've Lost My Heart To The Meanest Girl in Town(MacBoyle and Kortlander) Co A3426
- ca. June 30, 1921
- 79919 Shuffle Along Medley:Bandana Days,Gypsy Blues, I'm just Wild About Harry Co.unissued
- ca. Sept. 28, 1921
- 80001-* Arkansas Blues (Lada and Williams) Co A3493
- 80002-3 Down Home Blues(Albury) Co.A3511
- 80003)
- 80004) not by Mary Stafford
- 80005)
- 80006-* Blind Man Blues (Green-McLaurin) Co A3493
- ca. Nov. 4, 1921
- 80047-2 Monday Morning Blues(Norfolk Jazz Quartette) Co A3511

Mary Stafford - Race Record vocal-

Unknown cornet, clarinet, sax, trombone, banjo and piano

- early 1926
- 106749-2 Ain't Got Nobody To Grind My Coffee In The Morning Pe 102 Pat7502
(Spencer Williams)
- 106750-1 Take Your Finger Off it (Ambrose Bryan) Pe 102 Pat7502

Notes:

The asterisk indicates that no 'take' has been seen on the label or in the wax of the Columbia recording.... All the above Columbia sides were notated as 'comedienne and jazz band' except 79628-3 which left out the comedienne monicker.... The coupling (Co.A 3426) is a phenomena as it is badly balanced. The accompaniment is louder than the vocalist... Personnel for the Columbia sides... identified by Charlie Johnson. Charlie Gaines declaration that he may be on the above 'Crazy Blues' side is questionable. Mr. Johnson did not indicate any reference to Gaines.

History of above Blues Singer:

Little is known about Miss Stafford's career. According to a trade item of that day she was originally known as 'Annie Burns'; and that her home territory was Missouri. She apparently settled in Atlantic City N.J. and appeared at the 'Paradise' there.. accompanied by Charlie Johnson's band. She has the distinction of being the first colored blues singer for Columbia records. According to a report she is still living in Atlantic City..R R hopes to present a more detailed account of her life and times in a forthcoming issue..Acknowledgement to Derek Collier&Helen Chmura for their aid.

FILLING IN DISCOGRAPHICALLY

RAY BAUDUC

Carl Kendziora and Mike Zaccag -
nino of New York report that the
above drummer informed them that
his first recordings were made
with the Original Memphis Five
(Napoleon, Signorelli, and proba-
bly the Dorsey Bros.) titles are:

- c. 1927
107240-1 The Chant Pe 14726
107241-1 A Sweet Letter
From You - -
107242-1,2 Go Joe Go Pe 14757

COUNT BASIE

Those of us who follow Basie's
long and extensive career may be
interested to know that the mys-
terious 'scat' vocal chorus on
Bennie Moten's Kansas City Orche-
stra version of 'Somebody Stole My Gal'
(Vi 23028) is none other than
Basie. He also tinkles the keys
for a couple of moments. Our in-
formant is Jimmy Rushing. The A-
side also appears on BB 5461
as by the Harlem Hot Shots.....

EUBIE BLAKE DISCOGRAPHY

(Additions-Refer to issue one)
p.7-Walt Allen reports of Empire
6269 as by Blake's Jazzzone Orche-
'The Jazz Dance'
p.7-Carl Kenziora provides the
masters for Melodious Jazz 68355-1
and Jazz Babies Ball 68352-1.....
p.9, 10-Frank Dutton of 'England
adds Victor session 25475/6 re-
corded Mid June 1921...Okch 80397
recorded ca. 3/27; 81171/2 re-
corded ca. July 1927...Last Victor
session recorded mid 1931 around
May or June...Circle (LP) L407 re-
corded Jan. 23, 1951 with masters
CL. 27/ CL. 28.....
p.10-Horst Lange of Berlin Germ-
any adds the following:
Sissel And Blake (with piano)
Slow River PAE R 3368
Home, Cradle of Happiness - -

IDA G. BROWN AND HER BOYS

Ca. mid-1924
5429-2p Jail House Blues Ba 1343
5430-2P Kiss Me Sweet - -
Also on Oriole 267 as by Sadie
Jones accomp. by Louisville Jazz
Band....composer credits for 5429
(Bessie Smith-Clarence Williams);
5430 (A.J. Piron-Save J. Lewis).
'Boys' consist of cor., tmb., cl.,
and piano. Ensemble passages but
no solo work on each side....Miss
Brown was a popular singer in
early 1920 negro vaudeville. She
was a member of Joe Sheftell's re-
vue which appeared at the Lafayette
Theatre in New York during the
week of Jan. 15, 1923. She was af-
fectionately called 'Baby Blues'.

BUTTERBEANS AND SUZIE

George Blacker of Cheshire Conn.
reports that he has a contempor-
ary Harmony record (1085) by the
above artists.

W4073115 What It Takes To Bring

Him Back (S. Williams)

W404294B Papa Ain't No Santa

Claus (Razaf-Hill)

George mentions that the A side
has an orchestra plus hot trumpet
accompaniment. B side has a piano
accompaniment. See Jazz Directory
p. 172 (8950) for related informa-
tion on the above Harmony.

GENNETT AND BELL

It is an established fact that
Gennett supplied masters to such
companies as Champion, Supertone,
Black Patti, Silvertone, Perfect,
etc. for issuing purposes. Now it
appears that the Bell company al-
so acquired some late 1927 Elect-
robeam Gennett material. For ex-
ample we list the following:
The Triangle Harmony Boys -Canned
Heat Blues' (Gnt.) is on Bell
1182 as by the Alabama Jazz Pi-
rates..The Blackbirds of Paradise
(Gnt 6210) "Bugahoma Blues" was
listed on Bell 1182 as by Corky
James And His Blackbirds....Frank
Bunch -Fuzzy Wuzzies (Gnt. 6293)
treatment of 'Fourth Avenue Stomp'
was on Bell 1174 as by Little Joe
Jackson and His Boys...An obscure
vocal blues artist, John D. Fox
(Gnt 6352) "Worried Man Blues" /
"The Moaning Blues" found its way
on to Bell 1190 under the name of
Alex Monroe. These are just a few
of the interesting Gennett -Bell
associations. Source of above in-
formation is from a Bell supple-
ment plus some incomplete Gennett
ledger listings. Do any of our
readers have the actual Bell re-
cordings?

GOLDEN GATE ORCHESTRA

1862-2 Manda Lyratone 11404
1863-2 My Man Rocks Me - -
No.....the above is not a Kirkby
California Ramblers contingent.
Yes....It is a counterpart of the
rare "Sammy Stewart's Ten Knights
of Syncopation" recording which
appeared on Para 20340, Puritan
11340 etc....

ROSE (sic) HENDERSON (-soprano-)

Two additional sides by the above
artist were:

105013-1 He's Never Gonna Throw
Me Down (Brooks) Pe 12100

105014-1,2 Every Day Blues- -
(Delaney)

Although no accompaniment has
been listed; a cornet and piano
are aurally evident. There is an
excellent horn solo (by Johnny
Dunn?) on "Every Day Blues"....In
fact 2 takes have been unearthed
with slight variations in the
solo.

ORIGINAL DIXIELAND JASS BAND

In the last issue mention was
made that take 3 & 4 of "Darktown
Strutters' Ball" (77086) were is-
sued. Bill Hyatt of Staffs, Eng-
land now informs us that he has
a Japanese Columbia (\$10001) rendi-

tion of the CDJB item with a "1"
take. (77086-1)

Douglas Williams

John Ripley of Topeka Kansas re-
quests information on above.

BLIND RICHARD YATES

Harrison Smith of Brooklyn, N.Y.
mentions that the above artist's
version (Gnt 6104) of "Sore Bum-
ion Blues/I'm Gonna Mean My Blues
Away" appeared on Perfect 127 as
by Uncle Charlie Richards. Mr.
Smith calls it a Gennett-Perfect
barter deal.

THE YELLOW JACKETS (see issue 2)

Both Bill Myatt of England and
Dan Mahony of N.Y. provide the
following masters:

ATL 999 for 'Ramblin Wreck-----
ATL 8000 for 'Alma Mater-----

Both sides were cut 4/16/30 and
released 4/19/30.

CAROLINE JOHNSON

106751-2 Georgia Grind (Spencer
Williams) Pe 103 Pat 7503

106752-1 Mamma Stayed the Whole
Night Long

The second title is credited to
(Wilson - Razaf)
Aural evidence indicates that the
accompaniment consists of c, tmb,
s, ol, p, and bf... "Georgia Grind"
has an added unlisted and unan-
nounced male vocalist who sings
just the first chorus "Mamma, Mam-
ma Look at Sis...Out in the back-
yard shakin' like this-etc....."
Then Miss Johnson takes the solo-
spot.. The cornetist has hot qua-
lities. Approximate release date..
Early 1926...

Rev. F.W. McGhee

#1 With His Stripes We Are Healed
#1 Jonah In The Belly Of The Whale
listed " and congregation-sermon -
with singing and orchestra"
Here we have one of those excellent
religious records (Vi. 20773) with
sermon, singing and orchestra.....
McGhee sermonizes at first, and he
then goes into song, (preaching rhy-
thms,) with the congregation harmo-
nizing in the background. A small -
band consisting of tp, mandolin, p,
and rhythm clapping supply the sanc-
tified sound to the sermon. McGhee
relates in his own way the saga of
Jonah. Victor, later on, approved -
'Jonah' for a Bluebird re-issue...

LIZZIE MILES and her Creole Jazz

Hounds Emerson 10586
Released ca. 6/24

42319-2 Four O'Clock Blues (Dunn -
Horsley)

42320-2 Aggravating Papa (Robinson -
Turk)

- Both sides list Novelty Blues-
Accompaniment: for each side (aural
evidence) consist of Trumpet, Soprano
Sax, Trombone, piano and drummer (rim
beat & cymbal).. The soprano sax ap-
pears to be the dominant musician of
the group. Ensemble passages can be
heard on each side..

CONTINENTAL JAZZ DISC-LOGY

A COLUMN DEVOTED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

By
HAL FLAKSER

A DJANGO REINHARDT DISCOGRAPHY OF (FRENCH) "BLUE STAR" AND SUNDRY DERIVATIVE LABELS:
APRIL, 1947 - DEC. 1947; March, 1953.

PERSONNELS

- #1 Django's Music (Django Reinhardt et son Orchestre du Boeuf sur La Toit):
tpt: Vincent Casino, Louis Menardi, Jo Boyer; tbn: Andre Lafosse, ? ts: J.C. Fehrenbach; as: Michel de Villers;
p: Eddie Bernard; B: Willy Lockwood; g: Django Reinhardt, Joseph Reinhardt; dms: Al Craig.
- #2 Django Reinhardt et son Quintette
as: Michel de Villers; g: Django Reinhardt, Joseph Reinhardt; p: Eddie Bernard; b: Willie Lockwood; dms: Al Craig
- #2a clt: Michel de Villers; g: Django Reinhardt, Joseph Reinhardt; p: Eddie Bernard; B: Willy Lockwood; dms: Al Craig
- #3 clt: Hubert Rostaing; g: Django Reinhardt, Joseph Reinhardt; b: Ladislav Czabanyok; dms: Andre Jourdan.
- #4 clt: Hubert Rostaing; g: Django Reinhardt, Eugene Vees; b: Emmanuel Soudieux; dms: Andre Jourdan.
- #5 clt: Hubert Rostaing; g: Django Reinhardt, Joseph Reinhardt; b: Emmanuel Soudieux; dms: Andre Jourdan..
- #6 Rex Stewart Quintet (*)
tpt: Rex Stewart; tbn: Sandy Williams; as: Hubert Rostaing; ts: Vernon Story; p: Don Gais; g: Django Reinhardt;
b: Ladislav Czabanyok; dms: Ted Curry.
- #7 g: Django Reinhardt; p: Maurice Vander; b: Pierre Michelot; dms: Jean-Louis Viale

Paris, April 7, 1947

#1	ST1984;	Part 4006	"Minor Blues"	BS59
#2a	ST1985;	Part 4007	"Clair de Lune"	Blue Star-Unissued
#2	ST1986;	Part 4008	"Pêche A La Mouche"	BS59
#2a	ST1987;	Part 4009	"Lentement Mademoiselle"	Blue Star-Unissued
#2a	ST1988;	Part 4010	"Melodie Au Crepesoule"	Blue Star-Unissued

July 6, 1947

#3	ST2086-2;	Part 4827	"For Sentimental Reasons"	BS30
#3	ST2087-1;	Part 5024	"Danse Norvegienne"	BS38; Dial(LP)218
#3	ST2088-2;	Part 4828	"Blues For Barclay"	BS30
#3	ST2089-3;	Part 4830	"Folie A Amphion"	BS33; Dial(LP)214
#3	ST2090-1;	Part 5766	"Vette"	BS37
#3	ST2091-1;	Part 4829	"Anniversary Song (a)"	BS33; Dial(LP)214 (a)
#3	ST2092-1;		"Swing 49"	Dial:214(LP),754
#3	ST2092-2;	Part 5768	"Swing 48"	BS37

July 18, 1947

#4	ST2104-7;**	Part 5755	"September Song"	BS46; Celson(It)TZ3013
#4	ST2105;	Part 5173	"Brazil" (b)	BS50; Celson(It)TZ3011; Dial(LP) 214 (b)
#4	ST2106;	Part 5757	"I'll Never Smile Again" (c)	BS42; Dial(LP) 218 (c)
#4	ST2107-3;	Part 5758	"New York City" (d)	BS46; Celson(It)TZ3013(d)
#4	ST2108;	Part 5176	"Django's Blues" (e)	BS38; Dial: (LP) 214(e), 754(e)
#4	ST2109;	Part 5760	"Love's Mood"	BS98
#4	ST2110;	?	?	
#4	ST2111;	?	?	
#4	ST2112;	Part 5761	"I Love You"	BS42
#5		Part 4763-1	"Topsy" (f)	BS53; Wax 108; Esquire(e)10-015; Dial(LP)214(g)
#5		Part 4764-1	"Moppin' The Bride" (g)	BS54; Dial(LP) 214(g)
#5		Part 4765-1	"Insensiblement"	BS50; Celson(ITOTZ3011.
#5		Part 4766-1	"Mano"	BS54; DIAL(LP)214
#5		Part 4767-1	"Blues Primitif"	BS53; Wax 108; Esquire(E)10-015; Dial(LP)218
#5		Part 4768-1	"Gipsy With A Song" (h) (Part 2)	BS55; Dial(LP)218 (h)
#5		Part 4769-1	"Gipsy With A Song" (Part 1)	BS55

December 7, 1947

#6	ST2220-3;	Part 5241	"Night And Day"	BS73; Dial(LP)218
#6	ST2221-3;	Part 5242	"Confessin"	BS73; Dial(LP)218

Paris, March 10, 1953

#7	Part 17361-21	"Nuages" - "Night And Day" - "Insensiblement" - "Blues For Ike"	BS(LP)BLP6830; Clef: LGC516, (EP)509
#7	Part 17362-21	"Brazil" - "September Song" - "Confessin" - "Manoir des Mes Reves"	BS(LP)BLP6830; Clef: LGC(LP)516, (EP)510

FOOTNOTES:

- (a) ST2091-1 Part 4829 "Anniversary Song" mis-titled "Mardi Gras" on Dial(LP) 214 side "B"-Track 1
(b) ST2105 Part 5173 "Brazil" mis-titled "Santos" on Dial (LP)214 Side "A"-track 4
(c) ST2106 Part 5757 "I'll Never Smile Again" mis-titled "I'll Never Smile" on Dial(LP)218 side "B"-Track 2
(d) ST2107-3 Part 5758 "New York City" mis-titled "Fast And Hot" on Celson(It)TZ3013
(e) ST2108 Part 5176 "Django's Blues" mistitled "Blues Barbizon" on Dial(LP)214-Side "B"-Track 3 and on Dial 754

CONTINENTAL JAZZ DISC-OLCGY (continued)

- (f) Part 4763-1 "Topsy" mis-titled "Camp Meeting" on Dial (LP) 214 - side "A" - Track 1
(g) Part 4764-1 "Moppin' The Bride" mis-titled "The Wedding March" on Dial (LP) 214 Side "A" - Track 3
(h) Part 4768-1 "Gipsy With A Song" (Part 2) mis-titled "Gypsy Without A Song" on Dial (LP) 218 - Side "A" - Track 2
- (*) Although labeled as a "Quintette", this group is actually constituted by eight musicians thereby making it an octet.
- ** The "Take" of matrix number ST2104 is not known to this discographer. It is possible that the "Celson" release used a different "take" from the Blue Star release. Further information on this point is required.

NOTES ON THE DIAL L.P. RELEASES: Of the total sixteen sides released by Dial on L.P.'s 214 and 218, fourteen sides originate from the Blue Star Catalogue. Seven of these fourteen sides have been flagrantly mis-titled, mis-labeled and falsely represented on both the Dial L.P. sleeves and on the two L.P.'s themselves. Of the remaining titles, viz., "Blue Django" and "Gypsy Swing" on Dial (LP) 218, Side "A" Track 3 and Side "B" Track 1, respectively, the first (i.e. "Blue Django" side) is a mis-titling of "Blues Clair" released originally by the French "Pathe-Marconi" combine on the "Swing" label. Additional details re this side follow:

Recorded in Paris, Feb. 26, 1943

g: Django Reinhardt, Eugene Vees; b: Jean Storne; dms: Gaston Leonard
CSW328-1 "Blues Clair" Sw254
*****It is extremely doubtful that the above side was legally acquired by Dial

The second (i.e. "Gypsy Swing" side) is of unknown origin and has not as yet been identified. Aural evidence indicates the following instrumentation: g(2); clt; b; dms. It is quite possible that this side may stem from either a private recording session or from an "air-shot". The clarinetist sounds decidedly second-rate. Django's style suggests the approximate recording date as being ca. 1947 or at latest 1948.

Perspective buyers of these two Django Reinhardt releases on Dial (LP) 214 and Dial (LP) 218 are hereby forewarned of the mis-titling of selections that had heretofore been released and commercially marketed in France by "Blue Star" under their originally-designated titles.

It is suggested that complaints be registered with both local Better Business Bureau and with the Federal Trade Commission. It should be pointed out that practices of this nature are extremely unethical, underhanded and slimy and possibly criminal as a consequence of false labelling.

Information is required concerning corresponding titles to missing Blue Star masters ST2110 and ST2111.

CORRECTION: The matrix number of the following Harry Flemming side was inadvertently omitted from "Record Research" Vol. 1, No. 2 April, 1955, page 13:
CB5624 "Stormy Weather" Co(It) CQ1328; Rgl(Sp) DK8966

***** Horst H. Lange, the well-known German discographer has supplied the following discographical data for the Max Abrams sides listed hereunder:

MAX ABRAMS AND HIS RHYTHM MAKERS
tpt: Duncan Whyte; clt: Dave Shand; dms: Max Abrams
London, May 25, 1936
CE7650-1 "After You've Gone" Pa(E) R512; Cd(G) OF5214
CE7651-1 "Nobody's Sweetheart" Pa(E) 512; Cd(G) OF5214

Probably same personnel plus: g: Sam Geisley; B; Don Stutely?
London, Nov. 20, 1937
CE8766-1 "Ain't Misbehavin'" Pa(E) R2474 *
CE8767-1 "Way Down Yonder in New Orleans" Pa(E) R2474 *
* This number was incorrectly listed as R2427 in the previous issue of "R.R."

***** Additions and Corrections to "Jazz Directory" (Vol. I) p. 2 - Fred Adison - recording date: Aug., 1942, Matrix nos. are 2204, 2205, 2206, 2207, respectively.

***** A monumental discography authored by Horst H. Lange is expected to be off the presses by June, 1955. This book, published in Germany, will cover all releases on German labels (i.e. those sides in a jazz vein) from the first World War right up to December, 1954.

This discography will undoubtedly be of inestimable value to jazz lovers and will be reviewed as soon as it comes to hand.

*****WANTS - LIST *****

Ventura, Ray - Cd(F); Pat(F); Co(E); Pa(E); Viseur, Gus - Sw37; Co(F); Vola, L. - Gr(F); Waller, Fats - HMV;
Warlop, Michel - Gr(F); Poly(F); Co(F); Sw; Warner, Joan - Pat (F); Wooding, Sam - Vox(G); Gr/Poly(G); Pa(Sp);
Pat(F); Br(F)....

Specific catalogue numbers supplied on request. Will buy or trade.
I have good "Le Jazz Hot" items for trade only....

Mr. HAL FLAKSER
8100 - Bay Parkway - Apt. 3C
Brooklyn 14, New York
U. S. A.

In this issue the author will give a comprehensive description of the seven states of the Edison label.....

1st State-- The label is etched into the face of the center of the record. The lettering is slightly raised with an etched background. The title appears in the upper portion of the label and the Edison name is at the bottom. At the left side of the spindle hole Edison's picture appears in a heart shaped medallion and conditions of use appear in a similar medallion at the right. Artists are identified on these discs merely as being tenor and orchestra or banjo or bass or what have you. The matrix number appears at the bottom of the label at the six o'clock position with occasionally another number at the top. The significance of this number is at present unknown although it may be tied up with similar cylinder issues. The record number appears nowhere on the label; and is found pressed into the edge of the record. This state was in use from the beginning through 1913 and possibly into 1914.

2nd state - The label appearance is the same except for three bonding indentations appearing at the twelve o'clock, four o'clock, and eight o'clock positions towards the edge of the etching. This was used from either late 1913 into 1914 but certainly not later than late 1914. A copy of a record in my possession whose masters were destroyed in the December 1914 fire at Edison appears in state three. Therefore state two was already out of use by late 1914. With the exception of the last white label issues states one and two possess the finest surfaces of the Edison discs.

3rd state - The basic design remained the same but the lettering was indented and the background was smooth and not etched. The bonding indentations continued on this and all subsequent etched label issues. The record number still appeared on the edge but towards end of issue it was placed on the label proper below the spindle hole. The artists began to be identified soon after this label came into use. This label was used from 1914 through the war years. Records of this label type are usually characterized by a high surface

noise and are to be avoided if possible if earlier or later pressings are obtainable.

4th state - In this state the label was completely redesigned. The Edison name was placed at the top of the label and topped by the record number. The title was placed at the lower half of the label. The whole affair is still etched. This was in use from the last part of the war to the beginnings of the twenties. The bonding marks are changed to the 2, 6 and 10 o'clock positions.

5th state - In this state the basic design of the fourth state was continued but a retort and Edison signature was added at the left of the spindle hole with an inscription "A Product of The Edison Laboratories" in a shield like device. The Edison portrait was restored to the right hand side of the spindle hole with the shoulders in a shield device and the head outlined. This was used in the late teens and/or early twenties.

6th state - In this state the etched label was abandoned and a paper label substituted. In the manufacturing a wafer of paper was molded into the center of the record and the regular label was then glued to it. To make sure that no mistakes would be made the record number was always stamped into the paper wafer. Bonding indentations also appear in this under wafer. The first paper label was identical with the 5th state except for a place at the top for an index number. This state was apparently used for an extremely short period and soon followed by the 7th state. It is essentially a black label with lettering in white.

7th state - The so-called white-label pressings are the last state. These were introduced by 1924 when special mention was made of them in the supplements. They may have been issued previous to this and attention not called to them. The index number blank was left at the twelve o'clock position; the upper half of the label is in black with the lettering in white.

Edisonia - (seven states) cont'd..

The retort device and the Edison head were continued in the same positions. The record number now appears just below the spindle hole with the title just under it. The master number appears at the bottom. The lower half is in white with black lettering. Towards the end of issue of the Edison record a slight bevelling was introduced at the edges of the record which might be used to distinguish the very last few years of issue. These records along with the first and second state have the best surfaces. (In states 6 and 7 the records also contained either the term "Edison Record" or "Edison Recreation."

Edison Long Play Record

In 1926 or 1927 Thomas Edison introduced a long-playing Edison disc and a special label was designed for it. The label was gold with the printing done in blue ink. The Edison Trade mark appears at the twelve O'clock position in small letters. Immediately below is the inscription, "Edison Record" (both in gold ink and blue) and the time (twenty four minutes for the tens and 40 minutes for the twelves) in blue ink on gold. A warning notice appears under this, "This record can be played with only Edison Long Playing Reproducer. The record number appears immediately above the spindle hole and the titles of selections on the lower half in blue ink.

It might also be added that the later Edison's did not carry A & B side designations. Sides were designated by L & R. R equalled the A side and L the B.

The Edison Electric labels will be dealt with in a future article....

EDISON CATALOGUE NUMBER SERIES

50,000	Popular Series
51,000	Popular Series
52,000	Popular Series
57,000	German
58,000	French and French Canadian
59,000	Danish, Norwegian & Swedish
59,300	Finnish
59,500	Hebrew and Yiddish
60,000	Spanish, Mexican and Cuban
64,000	Italian
65,000	Czechoslovak, Slovak
65,300	Polish
65,500	Russian
73,000	Dutch
74,000	French
75,000	Hebrew and Yiddish
76,000	Spanish Mexican and Cuban
78,000	Danish, Norwegian & Swedish
80,000	Semi-Classical
82,000	Classical
82,500	Classical
83,000	Classical
84,000	Classical

More Edison ramblings next issue

-Ray Wile-

***Reminiscing with Harrison Smith

' Jolly Ollie' POWERS

In 1919, my pal, Shelton Brooks introduced me to his new partner, Ollie Powers, during their engagement at Loew's Fulton Theatre, Brooklyn, N.Y. They ranked as one of vaudeville's greatest comedy teams and their billing was '2 Dark Clouds of Joy'. Both worked with blackface cork. For 15 minutes they joked, mugged and clowned. Brooks, at a piano, played all of his famous song hits. Powers, a great tenor, who looked and was built like 'Fats' Waller, wowed 'em with his comic version of the aria from 'Pagliacci' and 'For You A Rose' or as an alternative 'A Fool And A Butterfly'.. Audiences were amazed at his agility in bouncing around on a stage. To close the act they took off on Brooks' 'Strutters Ball' with Brooks dancing and Powers trailing him - tearing up a trap drum. The tune was such a hit then that Feist paid Rossiter original publisher 10 Grand for it. I spent many happy delightful hours with these boys in many cities.

Powers was a native of Louisville Kentucky and grew up with Fess Williams and Jack Carter, the latter who made jazz history in the Orient with Valaida Snow and Teddy Weatherford. He was a great favorite in Chicago night spots and made Okeh and Paramount records.

In 1927, it was my plan to have the boys cut some records for Gennett but Brooks was too late for the date on account of early Saturday closing time, hence we're out of luck now, since we can't hear Powers vocalize 'A Fool And A Butterfly' and other fine ballads. Before I could set another date Powers was killed when his Desota was ditched near Buffalo N.Y. I wonder what ever became of his beautiful wife and son? Afterwards Brooks teamed with Horace George, the fabulous 'Ball Balls' who like Wilbur Sweatman could play 3 clarinets simultaneously. George was one of Jelly's 'Incomparables'...

Concerning the author of the above article:

Mr. Smith has been and still is one of our most able song writers, booking agents and promoters. He has been in show business for over forty years and his experiences read like a who's who in the music business. Duke Ellington, Jelly Roll Morton, King Oliver and.... Johnny Dunn were just a few of the many prominent performers that Mr. Smith has promoted. His clever anecdotes and informative articles have been seen by readers in the jazz magazines over the last twenty years. This magazine is proud to announce that Mr. Smith is now a regular contributing member to Record Research.

LOOKING BACKWARDS

JANUARY 1924

United Record Corp of New York City Chartered - Emerson Record Laboratories N.Y.C. have been incorporated..A.H. Cushman & B & M. Abrams - Paul Specht scores at Hotel Alamas - California Ramblers now broadcasting over radio station W E A F in New York City - Bessie Smith renews Columbia Record contract - Sarah Martin, sponsored by Texas Radio Sales Company, broadcasted Friday Jan 4 over radio station W F A A which was controlled by the "Dallas News". Miss Martin rendered eight of her Okeh releases accompanied by a piano and guitar.

*****ROGER'S RCOST by Roger Dunn

*****the following facts may be of interest to collectors of modern jazz records *****

Caldonia by Woody Herman in his Co LP OL 542 is a NEW master from that 1945 date.

Victory Ball and Overtime (by the 1945 Metronome-poll winners) in the RCA Victor LP Crazy and Cool is not the 10 in. 78 rpm released in 1949. They're the unreleased 12" extended arrangements of the tunes, giving Fats Navarro, Miles, Parker and the others more blowing space.

The Bloos, Repetition and Introspection all from the Clef jazz scene album were cut in 1946, not 1948. Introspection has a moving solo by late trumpeter, Sonny Berman.

Fine and Dandy by Red Rodney on Keynote A. N Other on tenor sax, who actually is Allen Eager (he was under contract with Savoy at the time).

Summer Sequence part 1-3 by W. Herman was cut in Sept. 1946; part 4 (with... Ollie Wilson and Getz) was cut in 12/47.

Backtalk and Everywhere by Herman were cut in Sept. 1946.

Not Really The Blues by Herman was cut c. July 1949 with solos by Gene Ammons, Earl Swope, Woody, Buddy Savitt, and Ernie Royal. It was written by Johnny Mandel, not Shorty Rogers as the label states.

In the Prestige LP 105 by Chubby Jackson big band, Tiny Kah wrote Sax Appeal (Georgie Auld on tenor), Flying The Coor Why Not, and Hot Dog. Gerry Mulligan wrote So What and Al Cohn wrote New York

Dizzier and Dizzier by Dizzy Gillespie in his 12 in. Victor LP was originally called Katy, when issue on Victor HMV label in Britain.

Father Knickerbocker by Chubby Jackson cut c. Feb. 1949 for Columbia has solos by Chubby as cheer leader, Teddy Charles-vibes, Marty Flax-baritone sax, Al Young-tenor, Frankie Sokolow-alto, Ray Turner-tenor, and Al Porcino-trumpet..

My Baby Just Cared For Me by Les Brown cut in early 1951 has 'Dizzy' type trumpet solo by Wes Hensel.

By The River Saint Marie (Co 38590) by Gene Krupa's band features solos by Don Fagerquist on trumpet, Charlie Kennedy on alto, and Buddy Wise.

O' Henry by Charlie Barnet on Capitol has solos by Dick Hafer on tenor, Dick Kenny on trombone, and Vinnie Dean on alto.

Take The A Train by Maynard Ferguson and the Kenton band on Capitol LP 327 was arranged by Shorty Rogers.

Jimmy Giuffre, composer of Four Brother took his first recorded solo on I'll Follow You (Cap 15253) by Red Norvo's Nine - cut in late 1947. He plays alto.

Wail Tail by Dan Terry's orch. on Vita 1003 and Terry Cloth, Vita 1007 were cut c. May 1952 and feature Bob Enevold sen-valve trombone, Terry-trumpet, Bu Shank on alto and Fred Otis-piano..

Mr. Dunn, in his next installment, will feature some rarely heard anecdotes on the late Charlie Parker. All inquiries can reach Roger at .. 2 Jane St., N.Y.C

THE DISCOPHILE.... As edited by Derek Collier and Bert Wyatt, the Discophile has retained the same high quality that has been its trademark for the past seven years. Its pages, usually 20 or more long ones, are literally packed full of discographical statistics with no emphasis placed on any special jazz category. Top discographers lend their services each issue to make this high among the best informed magazines in the world. This magazine is highly recommended to all readers of 'Record Research'. Annual subscriptions may be obtained by remitting... one dollar to Bill Stamm (American Representative) 2263 Morrison Ave., Union New Jersey

"JAZZ MUSIC" (English Publication)... is published for those devotees interested in the pure in jazz. Their most recent issue (Vol 6 No. 2) features article on Johnny Dodds, Jazz on Stinson LP, Investigation Department on Records, and other features too numerous to mention. It is clearly reproduced and well worth 1.25 for a bi-monthly subscription annually. Remit to Bill Stamm (see address above).

"MATRIX" (Australian).. This is Australia's contribution to the world of discography. Expeditionally edited by John Kennedy and Bill Haesler, it makes worthy additions to the field of record research. Recent issues have featured discographies of Jimmy Blythe and Graeme Bell. We understand that Bill Stamm has recently become the American rep. of Matrix.. so all those interested in receiving the mag can contact Stamm. The magazine is issued bi-monthly.....

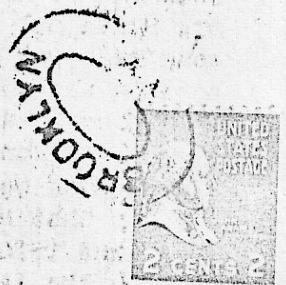
"JAZZ MONTHLY" (English).... The first three issues are now available. This magazine, edited and published by Albert McCarthy is both colorful and informative. Although not primarily a research magazine it does feature a very interesting collector's piece plus an article on Paramount Records by Albert McCarthy and Mike Wyler. Its' material is of the highest caliber and worthy of your attention. Issued monthly (\$2.25 six issues) or (\$4.50 for 12 issues). Subscribe to 'Jazz Monthly Subscription Service, 43a Goring Road, London, Nall England

INTERNATIONAL DISCOPHILE... Larry Kiner and Barney Crosby have organized in Los Angeles a society dedicated to the advance of the discophile. Membership, corresponding as well as local is \$2.00 per year. This entitles you to receive the official club magazine four times annually and also allows you to use the society's library for your research needs. Full particulars may be obtained by writing to Larry Kiner, P.O. Box 25208, West Los Angeles Station, Los Angeles 25 California..

"NEW JAZZ RECORD" (Italian) -printed in English- 10 page Discographical Mag published bi-monthly by The New Jazz Society Italiana for enthusiasts of the modern. The March 1955 issue contained discographies of Woody Herman, Nat Pierce and Lars Gullin plus interesting footnotes on new releases and an essay on the discographical method all authored by Jorgen Grunnet Jepsen. The reproduction was fair.

"THE WAX WORKS OF DUKE ELLINGTON"..... compiled By Benny H. Aasland. Mr. Aasland has compiled a discography of Duke Ellington which ranks second to none in objectivity and completeness. This work is an erudite example of what can be done with large discographical endeavors that comprise large areas in a publication. His system can be described as scientific as well as necessary. Perhaps the main attraction is his completeness. Masters, takes personnels, recording dates are prevalent. Mr Aasland is to be congratulated for his fine work in compiling this discography. It ranks as one of the milestones in Discographical history..

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